Reason for finding the Lately Composed Verses in the Five Early Mandalas of Rigved

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The **Ten Mandalas** composed during the **Bronze Age** period in the Indian Sub-continent form the ancient text **Rigved**. Based on the distinct internal features found in **Rigved**, Vedic scholars have purposely divided these **Ten Mandalas** into two categories as **1**- the **Five Early Mandalas** (Mandala-**2**, **3**, **4**, **6**, and **7**), and **2**-the **Five Late Mandalas** (Mandala-**5**, **8**, **9**, **1** and **10**).

However, the **Five Early Mandalas** composed by the **Poets of Five Separate Families** do exhibit inclusion of some lately composed Poems of Praise /hymns or verses, means some songs were added in the Early Mandalas after completion of the major portions of these Mandalas. In other words, all the songs found in each of these **Five Early Mandalas** have not been composed by the Poets belonging to a particular clan at one stretch/without a break, but a few hymns/verses were added to them after some time. The main purpose of the present essay to discuss the issue of presence of lately composed Poems in the Five Early Family Mandalas.

I. **Presence of the names of Family Poets in the respective Five Early Mandalas:**

Table-1 provides information on the **Composers of the Five Early Mandalas** and the **name of corresponding king of Bharata clan** [**1**].

Table-1

Mandala No.	The Lead Composer	No. of Hymns	The Ruler/king
2	**Grtsamada**	**43**	**Bharata**
3	**Visvamitra**	**62**	**Devavata**
4	**Vamadeva Gotama**	**58**	**Srnjaya**
6	**Bharadwaja**	**75**	**Divodasa**
7	**Vasistha**	**104**	**Sudasa**

From the above information it is clear that the **Five Early Mandalas of Rigved** were not composed either simultaneously or one after another by a single Poet, but it is the work of **Five Different Composers** belonging to five separate families over a very long period when

the Rigvedic Priests got wholehearted support for the promotion of **Vedic Ideology** from the **Five Different Kings of Bharata clan**. Hence, it can be assumed that the **Lead Composer** of a particular Mandala would have been the **Royal Priest** of the corresponding **Bharata king**.

Now it is time to get more information from **Rigved** about the references or verses wherein the names of these **Five Lead Composers** are found in the **Five Early Mandalas**.

1. ***Grtsamada* the Poet of Mandala-2**:

   Rv-2.4,9; Rv-2.19,8; Rv-2.39,8 Rv-2.41,18

2. ***Visvamitra* the Poet of Mandala-3**:

   Rv-3.1.21; Rv-3.18,4; Rv-3.53.7; Rv-3.53.9; Rv-3.53.12; Rv-3.53.13.

3. ***Vamadeva Gotama* the Poet of Mandala-4**:

   Rv-4.16,18 is the only one direct reference mentioning the name of the Poet.

Other references as the "**son of Gotama**" are as under.

   Rv-4.4,11; Rv-4.32,9; Rv-4.32,12

4. ***Bharadwaja* the Poet of Mandala-6**:

Rv-6.10,6; Rv-6.15,3; Rv-6.16,5; Rv-6.16,33; Rv-6.17,14; Rv-6.23,10; Rv-6.25,9; Rv-6.31,4; Rv-6.35,4; Rv-6.47,25; Rv-6.48,7; Rv-6.48,13; Rv-6.50,15; Rv-6.63,10.

5. ***Vasistha* the Poet of Mandala-7**:

Rv-7.1,8; Rv-7.7,7; Rv-7.8,7; Rv-7.9,6; Rv-7.12,3; Rv-7.18,4; Rv-7.18,21; Rv-7.22,3; Rv-7.23,6; Rv-26,5; Rv-7.33,1; Rv-7.33,2; Rv-7.33,3; Rv-7.33,4; Rv-7.33,5; Rv-7.33,6; Rv-7.33,7; Rv-7.33,9; Rv-7.33,12; Rv-7.33,14; Rv-7.37,4; Rv-7.39,7; Rv-7.40,7; Rv-7.42,6; Rv-7.59,3; Rv-7.70,6; Rv-7.73,3; Rv-7.76,6; Rv-7.76,7; Rv-7.77,6; Rv-7.80,1; Rv-7.86,5; Rv-7.88,1; Rv-7.88,4; Rv-7.90,7; Rv-7.91;7; Rv-7.95,6; Rv-7.96,1; Rv-7.96,3;

General Observations on the compiled data

- From the above compiled data, it is evident that the names of the **Five Family Poets** are noticed **only in those Mandalas** that are composed by the respective clans. For example: **Grtsamada** the name of **Mandala-2** Poet is seen **only in Mandala-2**. Same thing holds true for other Family Poets as well.
- Based on the presence of maximum frequency of the term **Vasistha/Vasisthas** in **Mandala-7**, it can be said that the members of **Vasistha** clan seem to be **very vocal** in nature as they deliberately made it a point to stamp the name of Poets of their clan where ever possible.
- Names of the **All Five Family Poets** invariably appear in the hymns addressed to **Agni** and **Indra**.

It is interesting to note that in all **Five Early Mandalas**, the terms **Angirasa/Angirasas** and **Bhrigu/Bhrigus**; the names of **pre-Rigvedic Rishis** or the ancestors of many Rigvedic Poets are present.

A basic question crops up, **why does the name of a particular Poet appear only in the Family Mandala composed by him and the members of his clan?**

To understand this special feature, now we shall take up the case of making of **Mandala-6** and **7**. Both **Early Family Mandalas** are composed by the Poets belonging to the two different families. **Mandala-6** is composed by the Poets from the members of **Bharadwaja** family who are said to be from the **Angirasa** clan, whereas **Mandala-7** is composed by **Vasistha and his descendants**. As a matter of fact, the ancestry of **Vasistha** is not known or not properly defined in the said Mandala. Hence it can be assumed that he was the newcomer in the field of Vedic Philosophy.

Generally speaking, all Vedic Experts unanimous about the fact that **Mandala-6** was composed earlier to **Mandala-7**. It indirectly means, earlier to **Vasistha**, Poet **Bharadwaja** was the **Royal Priest of Bharata clan**. This statement is also supported by the information available in **Rigved** about the **Family Tree** of the **Bharata clan**, which clearly indicates that Bharata king **Divodasa** of **Mandala-6** was the **Father** of Bharata king **Sudasa** of **Mandala-7**.

But the most striking observation here is, even though **Mandala-6** was composed **earlier to Mandala-7, there is no mention of Poet Bharadwaja** in any of the hymns of

Mandala-7, despite the fact the composition of the former was immediately followed by the latter. Surprisingly, in some hymns of **Mandala-7**, **Vasistha** the **Lead Composer** and his descendants have collectively referred to the offspring of ancient Rishi **Angirasa** as the **Angirasas** (see verses **Rv-7.42,1**; **Rv-7,44,4**; **Rv-7.52,3**; **Rv-7.75,1** and **Rv-7.79,3** for mentioning **Angirases** or **Angirasas** as plural). It means to say that Senior Poet **Vasistha** was aware of the descendants of ancient Rishis **Angirasa** who were contemporary to him. Yet he did not refer to Poet **Bharadwaja** of **Mandala-6** in any of the **Mandala-7 hymns**.

Then only possibility is, during the period of composition of the **Five Early Mandalas of Rigved**, mainly to **retain the purity of the clan culture**, all **Five Families of Poets** intentionally avoided giving space to the Composer(s) of Earlier Mandalas in that particular Mandala.

Now we shall consider the case of the Composers of **Mandala-4** and **6**. It is believed that Poet **Vamadeva Gotama of Mandala-4** and **Poet Bharadwaja of Mandala-6** are the descendants of the ancient **Rishi Angirasa**. However, data collected from both Mandalas on the presence of names of other Poets in these two Mandalas do not indicate the **cross-references of these two Poets** in the Mandalas composed by them. It means that in **Mandala-6**, there is no mention of **Vamadeva Gotama** and in **Mandala-4**, there is no reference of **Bharadwaja**. Also in **Rigved**, there is no information on, out of them, who was born earlier.

Same trend is noticed about the Composers of **Mandala-2** and **3** as well.

Above information leads to the conclusion that with the sole purpose to maintain the **purity of their Mandalas** or **books**, as a guiding principle, the **Composers of the Five Early Family Mandalas**, during their time, did not include the Poems composed by other Poets belonging to other clans.

However, it does not mean that the **descendants of the founder** of a particular clan stopped composing the Praise-songs when a new Leader from other Family of Priest became the **Royal Priest** of the **new king of Bharata clan**. Hence there is a strong possibility that the hymns/verses composed by the **descendants of Grtsamada** and **Visvamitra** during the period of **Mandala-4, 6** and **7** would have been lately inserted or accommodated into the **Mandala-2** and **3** respectively, as there were the **Original Family Mandalas** of **these two clans**.

II. Existence of the Cross-references of the Two Composers in the Five Late Mandalas:

As discussed earlier, the names of the **First Five Family Poets** are seen only in the Mandalas credited to the respective families. However, these **Five Family Poets** have included the names of the ancient Rishis such as **Angirasa** and **Bhrigu** who made the great contributions to the **pre-Rigvedic Philosophy**. It shows that, the members of the Priestly Community remained grateful to the **duo** for the beliefs and practices currently followed by them.

In the present section, collectively, we shall try to understand the presence of references of the **Poets in the Five Late Mandalas** i.e. **Mandala-5**, **8**, **9**, **1** and **10**. However, in the beginning, we shall examine **Mandala-5** and **8** together for the mention of names of the Poets.

Mandala-5

Out of the **Five Late Mandalas**, **Mandala-5** happens to be **Last Family Mandala** and the **First Late Mandala of Rigved**, which is composed by the Poet **Atri** and **his family members**. In **Mandala-5**, there are about **24 references** of the term **Atri/Atris.**

Mandala-8

In the order of completion, **Mandala-5** is followed by **Mandala-8** and hence from the investigation point of view, it is more important than the **Mandala-9**, **1** and **10**. It is said that most of hymns of **Mandala-8** are composed by the Poets from **Kanva** and **Angirasa** families. But out of the **103 hymns**, the Poets from **Kanva** clan have composed more than 60 percent of the **Poems of Praise** of this Mandala. In **Mandala-8** there are about **34 references** of the term **Kanva/Kanvas**.

Here our main interest is to look for the **cross-references of the Poets** of t**hese two Mandalas**, means mention of the term "**Kanva in Mansala-5 (Atri Mandala)"** and presence of the term "**Atri in Mandala-8"**.

In **Mandala-5** verse **Rv-5.41,4** there is only one reference of **Kanva** as **hotar Priest**. It means to say that when **Yajna** was being performed under the chief Priest **Atri**, probably **Kanva** was acting as an **invoker/hotar**.

Rv-5.41,4: *pra sakṣaṇo divyaḥ **kaṇvahotā** trito divaḥ sajoṣā vāto agniḥ |*
pūṣā bhaghaḥ prabhṛthe viśvabhojā ājiṃ na jaghmur āśvaśvatamāḥ ||

The heavenly Victor, he whose **priest is Kanva**, Trta with Dyaus accordant, Vata, Agni,
All-feeding Pusan, Bhaga sought the oblation, as they whose steeds are fleetest seek the contest.

However, in **Mandala-8** there are about **12 references** of the term **Atri/Atris** and the related verse numbers are given below.

Atri/Atris in Manda-8 verses: Rv-8.5,25; Rv-8.12,1; Rv-8.19,15; Rv-8.35,19; Rv-8.36,6; Rv-8.36,7; Rv-8.37,7; Rv-8.38,7; Rv-8.42,5; Rv-8.,73,3; Rv-8.73,7; Rv-8.73,8.

The verse **Rv-8.5,25** from the hymn addressed to **Asvins** includes both **Kanva** and **Atri** terms. It implies that the Priests belonging **both families** prayed together in **Yajna** to **Asvins**.

Rv-8.5,25: *yathā cit **kaṇva**māvataṃ priyamedhamupastutam | **atriṃ** śiñjāramaśvinā ||*

यथा चित्कण्वमावंतं प्रियमेंधमुपस्तुतम् । अत्रिं शिञ्जारंमश्विना ॥

As ye protected **Kanva** erst, Priyamedha and Upastuta, **Atri**, Sinjara, **Asvins Twain**.

Now it is time to search for the presence of terms **Atri** and **Kanva** in the other **Three Late Mandalas**. Upon scrutiny of **Mandala-9**, **1** and **10,** it is observed that both terms are present in some verses of **Mandala-1** and **10**. However, there is only one reference of the term **Atri** in **Mandala-9** (**Rv-9.86,48**) and no mention of **Kanva** in the entire **Mandala-9**.

Now we shall take stock of the situation of **Atri** and **Kanva** terms in **Mandala-1** and **10**.

Mandala-1 references of the Poets "Atri and Kanva"

Atri: Rv-1.45,2; 53,1; 112,7; 112,16; 116,8; 117,3; 118,7; 119,6; 139,9; 180,4; 183,5.

Kanva: Rv-1.14,2; 14,5; 36,8; 36,10; 36,11; 37,1; 37,14; 39,7; 39,9; 44,7; 45,4; 46,9; 47,4; 47,2; 47,5; 47,10; 48,4; 49,4; 117,8; 118.7; 139,9.

Similar to verse **Rv-8.5,25**; **Atri** and **Kanva** terms are found in the same verses **Rv-1.118.7** and **Rv-1.139,9**.

Mandala-10 references of the Poets "Atri and Kanva"

Atri: Rv-10.39,9; 80,3; 143,1; 143,2; 143,3; 150,5.

Kanva: Rv-10.115,5 (twice); 150,5.

In **Mandala-10** verse **Rv-10.150,5**; both terms (**Atri** and **Kanva**) are present.

Presence of the terms **Atri** and **Kanva** in **Mandala-1** and **10** indicates that Priests from both families played the important roles in organising **Yajna** as well as the composition of some hymns of these **Two Late Mandalas**. Unlike the **Five Early Mandalas**, in the **Five Late Mandalas**, the **cross-references** of the key Poets manifest freedom for composition of Poems.

III. Appearance of the names of the Poets of Five Early Mandalas in the Late Mandalas:

In the **Section-I** of this essay, we have already discussed about the names of **Family Poets** who composed the **Five Early Mandalas** (see **Table-1**). And in this section, we shall focus our attention on the presence of names of the **Composers of Five Early Mandalas** in the **Five Late Mandalas (**in the order as **Mandala-5, 8. 9, 1,** and **10)**.

Hence, all the hymns of the **Five Late Mandalas** are scanned specifically for the presence of the names of the **Composers of the Five Early Mandalas** (mentioned in **Table-1**). The result of the study is as follows.

1. **Grtsamada** of **Mandala-2**: **No reference** is found in the hymns of Five Late Mandalas.

2. **Visvamitra** of **Mandala-3**: Rv-10.89,17; Rv-10.167,4 (two references)

3, (Vamadeva) **Gotama** of **Mandala-4**: Rv-8.88,4; Rv-1.60,4; Rv-60,4; Rv-1.61,16;
Rv-1.62,13; Rv-1.63,9; Rv-1.77,5; Rv-1.78,1; Rv-1.78,2; Rv-1.79,10;
Rv-1.85,11; Rv-1.88,4; Rv-1.88,5; Rv-1.92,7; Rv-1.116,9; Rv-1.183,5.

4. **Bharadwaja** of Mandala-6: Rv-1.59,7; Rv-1.112,13; Rv-1.116,18; Rv-1.150,5; Rv-1.181,2.

5. **Vasistha** of **Mandala-7**: Rv-1.112,9; Rv-10.15,8; Rv-10.65,14; Rv-10.66,14; Rv-10.66,15;
Rv-10.95,17; Rv-10.122,8 Rv-10.150,5; Rv-10.181,1.

From the above data, it is apparent that with the **exception of Mandala-2 Poet Grtsamada**, the names of the balance **Four Early Family Composers** are very much present in some of the hymns of the **Late Mandalas of Rigved** indicating that the **Descendants of Early Poets** were in action throughout the Rigvedic Period. However, in **Mandala-9**, there is no direct reference of any of these **Four Early Mandala Poets**. Moreover, in some hymns, like **Rv-1.112**, **Rv-10.150** and **Rv-10.181**; we come across **two names** of the **Early Mandala Poets** especially **Bharadwaja** and **Vasistha** and mostly these **references** are **plural** in nature.

As mentioned earlier, in the **Five Early Mandalas**, we do not see the **cross-references** of the names of Composers meaning thereby, after the ***War of Ten Kings***, when the **Five Tribes** (who were also **Aryas**, means the speakers of **archaic Sanskrit**) accepted **Indra** and **Agni of Yajna** as their Deities and mingled with the Priests, made the **Vedic Society broad-minded**.

IV. Mention of the pre-Rigvedic or Ancient Rishis in the Early and Late Mandalas:

Apart from the frequently noticed terms like **Angirasa /Angirasas** and **Bhrigu / Bhrigus** in the document; in some Poems of Praise, the names of **pre-Rigvedic Rishis** or the ancestors of many Rigvedic Priests/Poets who are generally believed to be instrumental in shaping **Indra** and **Yajna** are also found. In the present section, we shall discuss about some key ancient Rishis who references notably in the Late Mandalas attest the fact that the Rigvedic Composers were well-versed with the past history of the origin of **Indra** and **Agni of Yajna**.

References of ancient *Dadhyach* and *Atharvan*; the Son and Father

Take a close look at the verse **Rv-1.139,9.**

Rv-1.139,9*: **dadhyaṅ** ha me januṣam **pūrvo aṅgirāḥ priyamedhaḥ kaṇvo atrir*
***manur** vidus te me **pūrve manur** viduḥ* |
*teṣāṃ deveṣv āyatir asmākaṃ teṣu **nābhayaḥ*** |
*teṣām padena mahy ā name gir**endrāghnī** ā name **girā*** ||

Dadhyac **of old**, **Angiras, Priyamedha** these, and **Kanva, Atri**, **Manu** knew my birth,
yea, those of ancient days and **Manu knew**.
Their long **line stretcheth to the Gods**, our birth-connexions are with them.
To these, for their high station, 1 bow down with song, to **Indra, Agni**, bow with song.

The above verse is from the **last but one Mandala of Rigved**, implicitly communicates us that the ancient **Manus** or Rishis like **Angirasa**, ***Dadhyach*** are aware the origin of God **Indra** and **Agni** (of Yajna) as they were involved in fashioning of both Gods. The Poet also says that the Sage-poets such as **Atri** and **Priyamedha Kanva** the **Manus** of the recent time also know the story of the origin of both Gods. He further states that the core issue or central idea (***nabhayah***) behind the creation of these two prominent Vedic Gods is known to many including the Old Gods. In other words the birth-history of **Indra** and **Yajna** is known to all.

In the said verse the Poet has highlighted **two types of Manus**; i.e. the **ancient Manus** like **Angirasa** and ***Dadhyach*** and the **recent Manus** like **Atri** and **Kanva**. Hence it can be said that the term **Manu** means an **innovative** or **insightful thinker.** As the Composer has applied said term to the ancient and new individuals, means the word **Manu** stands for **a visionary** or **a person who is capable to think about or visualizes the future with creative ideas**. In a practical sense, the term **Manu** can be seen as a **role model** for the future generation of Priests.

We have already discussed about the roles of Poets from **Atri and Kanva clans** who were actively involved in the composition of **Mandala-5** (also known as **Atri Mandala**); **Mandala-8** (**Kanva** and **Angirasa** Mandala), **Mandala-1** and **Mandala-10 (Mandala-1** and **10** are composed by many Poets from different clans**)**. Hence we shall focus our attention on the references of ancient **Dadhyach and Atharvan** in the verses of **both classes** of **Mandalas**.

Dadhyach/Dadhichi **the pre-Rigvedic Rishi**

Rv-6.16,14: **Dadhyac** the son of **Atharvan** lights up Agni for **Indra**, the Vritra slayer.

Rv-1.84,13: **Dadhyac** offers his bones (***Asthi***) for fashioning **Arms** (***Vajra***) for **Indra**.

Rv-1.116,12: **Dadhyac** the son **Atharvan** using the head of ***Asva*** tastes **Soma** for **Asvins**.

Rv-1.117,22: **Dadhyac** the son of **Atharvan** receives Asva's head from **Asvins**.

Rv1.119,9: **Dadhyac** speaks about Soma juice through Asva's head to **Asvins**.

Rv-9.108,4: **Dadhyac** and **Navagva** become happy after consuming **Soma**/**Amrita**.

Rv-10.48,2: **Dadhyac** and Matarisvan.

Note: Content of the Verses **Rv-1.116,12**; **Rv-1.117,22** and **Rv-1.119,9** imply that as the **head of Dadhyac** was **Missing**, **Asvins** replace it with the head of ***Asva*** and now ***Dadhyac*** uses the same for tasting Soma juice. The verse **Rv-1.84,13** mentions **Dadhyac** offers his bones in **Yajna** to make the **arms** (Vajra) for **Indra**.

Atharvan **the pre-Rigvedic Rishi**

Rv-6.15,17: Agni of Yajna was kindled by **Atharvan** in the past.
Rv-6.16,13: **Atharvan** is said to have brought forth Agni of Yajna from the lotus flower.
Rv-6.16,14: **Atharvan** is identified as the father of **Dadhyach**.
Rv-1,80,16: Atharvan, Manu the father and Dadhyach are mentioned together.
Rv-1.83,5: Earlier/*pratham* Atharvan had initiated the **Fire of Yajna** in the past.
Rv-1.116,12: **Atharvan** is introduced as the father of **Dadhyach**.
Rv-1.117,22: **Atharvan** is introduced as the father of **Dadhyach**.
Rv-8.9,7: **Atharvan** offered **Soma** to **Asvins** in Yajna.
Rv-10.21,5: **Atharvan** gave shape to Agni of Yajna.

Rv-10.48,2: **Atharvan** and Dadhyach placed together in the verse devoted to **Indra**.
Rv-10.87,12: **Agni** is **Atharvan's** favourite god.
Rv-10.92,10: **Atharvan** is the first person from Bhrigu clan who offered sacrifices in **Yajna**.
Rv-10.120,9: **Atharvan** is described as a great person.

In the verse **Rv-6.15,2**, the Poet **Bharadwaja** from **Angirasa** clan has made it clear that the **Bhrigus** introduced **Yajna** ritual in the Vedic world. The verse **Rv-10.92,10** connects **Atharvan** with the ancient Rishi **Bhrigu**.

Rv-10.92,10: *te hi prajāyā abharanta vi śravo **bṛhaspati**rvṛṣabhaḥ**soma**jāmayaḥ |*
*yajñair**atharvā** prathamo vi dhārayad devādakṣair**bhṛgavaḥ** saṃ cikitrire ||*

For these have spread abroad the fame of human kind, the Bull ***Brhaspati*** and **Soma's** brotherhood.
Atharvan first by sacrifices made men sure: through skill the ***Bhrgus*** were esteemed of all as Gods.

From the content of above verse, it becomes evident that ancient Rishi **Atharvan** and hence his son **Dadhyach** belong to **Bhrigu clan**. Also the contributions made by them to Vedic Philosophy earlier to **Rigved** were known to the generations of the Rigvedic Priests.

The Ribhus, three brothers who lived during the pre-Rigvedic time

The **Ribhus** the three brothers, named as **Ribhu, Vibhvan** and **Vaja**, who are described to be the children of **Sudhanavan** lived during pre-Rigvedic era and the several Poets have collectively treated them as the **divine beings**. They are often remembered by the Composers of the both classes of Mandalas for their main contributions listed below:

1. Mentally shaping the **Asvas** and **Rathas** (the creators of **Mental Models**) for Vedic Deities such as **Indra**, **Asvins** etc. to bring them to the site of Yajna.
2. Dilution of Soma by adding ghee /milk/ water/ honey to make a large quantity of the juice available in to offer it in Yajna and drinking purpose.
3. Extending the life-span of their old parents by giving them proper treatment.
4. Looking after a **cow** for a year and introducing the concept of **milch cow.**
5. Making a cow to give milk to feed its calf.

In **Ten Mandalas of Rigved** there are more than 120 references of the term **Ribhu** /**Ribhus** and its variant. There are **eleven hymns** dedicated to the **Ribhus** as given below.

Hymns addressed to Ribhus

Mandala-3: Rv-3.60

Mandala-4: Rv-4.33; Rv-4.34; Rv-4.35; Rv-4.36; Rv-4.37

Mandala-7: Rv-7.48

Mandala-1: Rv-1.20; Rv-1.110; Rv-1.111; Rv-1.161

Out of the eleven hymns, seven are found in the **Three Early Mandalas** (**Mandala-3**, **4**, and **7**) and four songs are placed in the **Late Mandala** (**Mandala-1**). It shows that the Poets belonging different families and generations had proper information about the **Ribhus** who existed before the Rigvedic era. It also suggests that the Vedic Priests knew the history of their ancestors, place of origin of the philosophy and their opponents from the Royal Families too.

Jamadagani repeatedly highlighted as the Composer of the Songs

Jamadagni is another character seen in a few hymns of the **Early** and **Late Mandalas** of **Rigved.** The Composers of **Mandala-3** and **Mandala-7** have portrayed **Jamadagni** as the composer of the poems, but his poems are not found in the **Five Early Mandalas**. Verses that repeatedly describe **Jamadagni** as the author of the Praise-songs are as under.

Rv-3.53,15 and **16**: **Sasarpari** (speech or song?) is the gift given to Poet by **Jamadagni.**

Rv-3.62,18: Mitra, Varuna are praised by **Jamadagni**.

Rv-7.96,3: River **Saraswati** is hymned by **Jamadagni**, and also lauded by **Vasistha** in style.

Rv-8.101,8: **Asvins** are glorified by **Jamadagni**.

Rv-9.65,24 and **Rv-9.65,25**: **Soma Pavamana** is hymned by **Jamadagni**.

Rv-9.97,51: **Soma Pavamana** is called as **Rishi,** similar to **Jamadagni**.

Rv-10.167,4: **Indra** visits the house of **Visvamitra** and **Jamadagni** to drink **Soma**.

Based on the above data, our first impression is either **Visvamitra** (Mandala-3) and **Vasistha** (Mandala-7) would have spent some time together with **Jamadagni** possibly during the period of composition of **Mandala-7** or the **descendants of these Two Poets** lived with the Poet **Jamadagni** at the time of composition of **one of the Late Mandalas** (see the verse **Rv-10.167,4**). If the latter part is considered as truth, then it can be assumed that the **verses pertaining to Jamadagni** found in **Mandala-3** and **7** hymns would have been composed **lately** by the **descendants of these two Family Poets** at the time of **Mandala-8** or **9** or **10**, but deliberately **inserted lately** in the **respective Family Mandalas** by the compilers of the text.

V. Yajna is definitely the teamwork of the several Priests and Poets:

Mandala-6 Poet **Bharadwaja** who is said to be from **Angirasa clan**, in the verse **Rv-6.15,2** has pointed out the fact that ancient Rishis from **Bhrigu** clan have established **Yajna** ritual as the messenger of Vedic People.

Rv-6.15,2: *mitraṃ na yaṃ sudhitaṃ **bhṛghavo dadhurvanaspatāvīḍyamūrdhvaśociṣam** |*
sa tvaṃ suprīto vītahavye adbhuta praśastibhirmahayase dive ||

Whom, well-dissed, the **Bhrgus stablished as a friend**, whom men must glorify, high-flaming in the wood.
As such, most friendly, thou art every day extolled in lauds by Vitahavya, O thou wondrous God.

Grtsamada the Poet of the **Earliest Mandala** has composed hymn **Rv-2.1** in such a way that as if **Agni of Yajna** (God) has told him to deliver an introductory speech to introduce the Vedic Deities invited for **Yajna** event with briefly highlighting special quality of each of these deities. In the very first verse **Grtsamada** has spoken about the **three different sources of Agni** found in the nature. However, in the second verse of the said hymn, the Composer has explained the division of real **Yajna** function into **seven sub-activities** as described below.

Rv-2.1,2*:* *tavāgne **hotraṃ** tava **potraṃ** ṛtviyaṃ tava **neṣṭraṃ** tvam**agnid ṛtāyataḥ** |*
*tava **praśāstraṃ** tvam**adhvarīyasi brahmā** cāsi **ghṛhapatiśca** no dame ||*

***Hotra*/Hotar-----Invoker**

***Potra*/Potar-----Purifier**

***Nestra*/Nestar-----Organiser**

***Agnid*------Fire initiator**

***Prashasta*-----Conductor or procedure follower**

***Adhvaryu*----Sacrificer**

Brahma /Grihapati* ----- Principal or Royal Priest or the *Leader of house / team.

In other words, to conduct **Yajna** ceremony in a proper manner, the whole function was sub-divided into small independent tasks and the **Brahmana** or the **Principal Priest** used to assign various **Yajna** related activities to different Priests, and also set the order of each activity so as to have proper coordination among the Priests/task performers for systematic execution of all the planned activities (very similar to present-day **event management**). It means to say that although the **Royal Priest** has his say everywhere, but he also needed dedicated efforts/support from others to make the **Yajna event** a grand success.

The contributions made by several Priests in making **Yajna** rite as a grand success have been recognised by many Poets in the form of composed verses as described below.

Rv-2.5,2: *ā yasmin* ***sapta raśma****yastatā yajñasya* ***netari*** | **seven reins** in the hands of ***leader***.

Rv-3.4,5: ***sapta hotrāṇi*** / **seven invokers/singers**.

Rv-3.7,1: ***sapta vāṇīḥ*** / **seven tones** or **voices or chanters**.

Rv-3.7,7: ***adhvaryubhiḥ pañcabhiḥ sapta viprāḥ*** / **five Adhvaryus and seven brahmanas.**

Rv-3.10,4: ***sapta hotṛi*** / **seven invokers/callers**.

Rv-3.29,14***:*** ***saptahotā*** / **seven invokers/singers**.

Rv-3.31,5*:* ***saptaviprāḥ*** **/ seven brahmanas/inspired poets.**

Rv-4.2,15: ***sapta viprā*** **/ seven brahmanans/inspired poets**.

Rv-4.16,3: ***sapta kārūnahnā*** / **seven singers**.

Rv-8.59.3: ***sapta vāṇīḥ*** / **seven voices.**

Rv-8.60,16: ***sapta hotārastamidīḻate*** / **seven invokers.**

Rv-9.10,3: ***sapta dhātṛbhiḥ*** / **seven creators.**

Rv-9.10,7: ***hotāraḥ saptajāmayaḥ*** / **seven siblings of hotars**.

Rv-9.62,17: ***sapta dhītibhiḥ*** / **seven sages.**

Rv-9.92,2: ***sapta viprāḥ*** / **seven inspired poets**.

Rv-9.111,1: ***saptāsyebhirkvabhiḥ*** / **seven mouths/speakers**.

Rv-9.1143: ***sapta hotāra ṛtvijaḥ*** /**seven hotars/invokers**.

Rv-1.62,4: ***sapta vipraiḥ*** / **seven wise poets**.

Rv-10.35,10: ***sapta hotr̄n*** / **seven invokers**.

Rv-10.61,1: ***sapta hotr̄n*** / **seven singers/invokers**.

Rv-10.63,7***:*** ***sapta hotṛbhiḥ*** **/ seven invokers**.

Rv-10.64,7: ***saptahotā*** /seven invokers.

Rv-10.71,3: ***saptarebhā*** **/ seven praisers**.

Rv-10.82,2: ***saptaṛṣī*** **/ seven sages**.

Rv-10.114,7: ***saptavācā*** **/ seven wise speakers**.

The above exercise has been done to bring out the fact that the conduction of **Yajna** ritual involved engaging **many Vedic Priests** belonging to different families so as to ensure that everything happens as per the plan. As described in the verse **Rv-2.1,2**; seven different types of tasks were to be assigned to different people for the **successful completion of Yajna**. When the Poets belonging different families have repeatedly used the phrase "**Seven Hotar**" in the songs, means at least **seven invokers** were engaged for invocation task. Hence, when looking at **Yajna rite in totality**, taking into consideration **seven distinct priestly functions** to be performed by seven separate teams, then one can easily guess that a big gathering of about **fifty Priests** would have been present at a given point of time to conduct a **big real Yajna**.

When **Vasistha** became the **Royal Priest** of king **Sudasa**, then while carrying out **Yajna** rite for the **Bharata king**, the **descendants of the Earlier Royal Priests** such as **Grtsamada**, **Visvamitra**, **Vamadeva**, and **Bharadwaja** would have been present to assist the **head Priest Vasistha**. As at that time, **Vasistha** was the controlling authority, as per the old tradition, only the hymns composed by the **senior Vasistha** and his family members found the place in the **Mandala-7**.

For example: during **Vasistha's time**, a descendant of **Visvamitra** or **Bharadwaja** who was playing a supportive role in a special **Yajna function**, using his poetic skills if composes some verses or hymns on the subject of his liking, as **Vasistha** does not want to accommodate them in **his Mandala (Mandala-7)**, then possibly those verses or hymns could have been **lately added** in the **earlier composed Family Mandala of Visvamitra** or **Bharadwaja**.

Probably, that is why we find **some lately composed hymns and/or verses** in all the **Five Early Family Mandalas.**

Moreover, the newcomers or descendants of the **Earlier Royal Priests** must have been trained by the senior Priests of the later period for the different tasks of **Yajna ritual** including the rules of Poetry.

VI. Attendance of the "offspring of Earlier Poets" as the Priests during the later period:

During the Rigvedic period, **Yajna** was mainly conducted to pray and please various deities by chanting **Mantras/Suktas/Richas** in presence of **Agni**/sacred fire in which several offerings were made. Since **Agni/fire** acted as the medium to convey the sacrifice to the **Deities of Imaginations**, **Yajna** became a link between the humans and the Divine Beings.

The Poets among the Rigvedic Priests were definitely the knowledge-oriented people who were proud of their family traditions. The ancestors of Rigvedic Priests (***Bhrigu*** and ***Angirasa***) had devised **Yajna** ritual after seriously observing Wildfires. Therefore, the Priests firmly believed that **Yajna** would solve all the problems including water scarcity faced by the society of that time. During **Yajna** ceremonies, they kept on invoking the Deities of their imaginations so that, on someday the supreme God **Indra** would kill the demon **Vritra** (personification of drought) and make their beloved but seasonal river **Saraswati** to flow again.

The most important point is, they not only celebrated **Yajna** event to invoke the Deities of their liking to gain some favour, but also used the same to **transfer the knowledge** from one generation to other. In this way, they were able to create and preserve the **wealth of knowledge in the form of Rigvedic Hymns** that were composed by the several generations of Poets belonging to different Families lived in the Indian Sub-continent in the **Bronze Age era**.

However, all Rigvedic Priests were not equal in status, but got recognition on the basis the roles they played in the Vedic Society, either as **Brahmana** (a trained person in the Vedic ritual who interacts with the common people) or **Rishi** (a Sage-poet who is the teacher of **Brahmana**, could be a **Royal Priest**) or **Sumedha/Yogy** (a philosopher among the **Rishis**).

In other words, a ***strong internal desire*** to create the "***new knowledge***" and express the same using "***Vak/ Speech***" effectively, generally defined the "status of a Priest as a Seer/Sage or Spiritual Leader". It also means, ***involvement in insightful thinking*** and the **transfer of knowledge** through the oral method to next generation was the integral part of **Yajna practice**.

As discussed earlier, the verse **Rv-2.1,2** tells us about the distinct roles performed by the different Priests in a **Yajna function**. Though the major **Yajna** event was directed by the **Royal or Chief Priest**, it demanded contributions from many Priests. Therefore, in addition to the members of the **family of Royal Priest**, the Priests belonging to different Families of Poets who lived before and **composed Earlier Mandalas** would have attended **Yajna**. However, the Poems composed by some such Priests did not get place in the **current Family Mandala**.

VII. Case studies of "Bharata king Sudasa" and "Puru king Trasadasyu":

As discussed in the earlier sections, **Yajna** was the brain-child of the ancient Rishis of the **Bhrigu** clan who were actively supported by the Members from **Angirasa** family. Before the entry of **Yajna** ritual, in the early Vedic Philosophy, there was no practice of the composition of lengthy Praise-songs. Also no **Rigvedic Poet** through a poem has hinted about the creator of **Rta** the first principle of Vedic Ideology, and the originator of **Seven Adityas**. Hence we need to go by a general belief, some undefined ancient **Manu** or **thinking Men**/**Man** would have developed these two concepts a long back whose timeframe cannot be given.

However, in **Rigved** we find evidence in the form of two verses **Rv-8.89,5** and **6** which indicate that God **Indra** was primarily created to smite **Vritra** (personification of drought) and **Yajna** was subsequently shaped by old **Bhrigu** either to celebrate victory of **Indra over Vritra** or to instigate the god to neutralize many demons (**Vritras**/plural). It means to say that it is the **invocation of Deities** during **Yajna** ceremony that inspired the Priests to compose new praise-songs. In fact, **Yajna events** regularly provided needed opportunities to the generations of Vedic Priests to exhibit their inherent or freshly acquired Poetic skills. In true sense, the composition of hymns has definitely led to the enhancement of vocabulary of archaic Sanskrit.

Keeping aside the mythical or imaginary aspects found in the hymns of **Rigved**, now we need to look for the internal evidence, if present in the master document **Rigved** that could be used to substantiate the title of current essay.

Following references about the **two real characters** who can be trusted as the **historical figures** lived during the composition of **Mandala-7**, but are also mentioned in the some hymns of **other Early Mandalas of Rigved** would make the things further clear.

1. <u>Bharata King Sudasa in Mandala-7 and 3</u>:

Although king **Sudasa** is considered as the leader of Bharata tribe during the period of **Mandala-7**, as his name is also seen in the verses of hymn **Rv-3.53** and these references in the **Earlier Mandala-3** surely create confusion about his period of the rule.

Apart from the three war hymns of **Mandala-7** (**Rv-7.18**; **Rv-7.33** and **Rv-7.83**); the term **Sudasa** also appears in seven verses of the five different hymns of the same Mandala and these verses are; **Rv-7.19,3** and **6**; **Rv-7.20,2**; **Rv-7.25,3**; **Rv-7.60,8** and **9**; **Rv-7.64,3**.

However, Vedic scholars need to find an answer to a question "how is the name of king **Sudasa** noticed in the lately added hymn **Rv-3.53** only and not in the other hymns of **Mandala-3**?" Three verses (**Rv3.53,9**; **11** and **12**) that are related to king **Sudasa** are given below.

Rv-3,53,9: *mahān ṛṣirdevajā devajūto.astabhnāt sindhumarṇavaṃ nṛcakṣāḥ* |
viśvāmitro yadavahat ***sudāsamapriyāyata*** *kuśikebhirindraḥ* ||

The mighty sage, God-born and God-incited, who looks on men, restrained the billowy river.
When Visvamitra was **Sudas's escort**, then Indra through the Kusikas grew friendly.

Rv-3.53,11: *upa preta kuśikāścetayadhvamaśvaṃ rāye pra* ***muñcatā sudāsaḥ*** |
rājā vṛtraṃ jaṅghanat prāghapāghudaghathā yajāte ***vara ā pṛthivyāḥ*** ||

Come forward, Kusikas, and be attentive; let loose **Sudas's horse** to win him riches.
East, west, and north, let the King slay the foeman, then at earth's choicest place perform his worship.

Rv-3.53,12: *ya ime rodasī ubhe ahamindramatuṣṭavam* |
viśvāmitrasyarakṣati brahmedaṃ bhārataṃ janam ||

Praises to Indra have I sung, sustainer of this earth and heaven.
This prayer of **Visvamitra** keeps secure the race of **Bharatas**.

However, in the last verse **Rv-3.53,24** of the same hymn, there is a reference of ***bharatasya putrā*** /the **sons of Bharata** (**plural**). Please note that **Sudasa** was not the **first generation descendant of king Bharata** the founder of **Bharata dynasty**. Hence this verse is not applicable to king **Sudasa** at all.

Rv-3.53,24: *ima indra* ***bharatasya putrā*** *apapitvaṃ cikiturna prapitvam* |
hinvantyaśvamaraṇaṃ na nityaṃ jyāvājaṃ pari ṇayantyājau ||

These men, the **sons of Bharata**, O Indra, regard not severance or close connexion.
They urge their own steed as it were another's, and take him, swift as the bow's string, to battle.

The **Mandala-7** verse **Rv-7.18,22** reveals the relationship of the two **Bharatas** i.e. **Devavata** (the leader of ***Bharata*** tribe during **Mandala-3**) and **Sudasa** (the leader of ***Bharata*** tribe during **Mandala-7**) as explained below.

Rv-7.18,22: *dve **napturdevavataḥ** śate gordvā rathā vadhūmantā **sudāsaḥ** |*
arhannaghne paijavanasya dānaṃ hoteva sadma paryemi rebhan ||

In the verse **Rv-7.18,22;** (this verse is a part of ***Dana-stuti Yajna*** performed in the **Puru's** land after the victory of the combined army of Bharata king **Sudasa** and **Tritsu** over the **Ten kings**) on the bank of river **Parushni** wherein the Poet **Vasistha** has used **Sanskrit** phrase **नप्तुर्देववंतः/** ***napturdevavataḥ*** to indicate **Devavata** as the ancestor of **Sudasa**.

Information gathered from the verses belonging to **other three different Early Mandalas of Rigved** provides the true picture of their relationship.

- Verse **Rv-4,15,4** informs us that **Srnjaya** is the son of **Devavata**.
- Verse **Rv-6.47,25** conveys us that **Divodasa** is the son of **Srnjaya**.
- Verse **Rv-7.18,25** intimates us that **Sudasa** is the son of **Divodasa**.

Based on the above information, **Bharata** king **Sudasa** (**Mandala-7 leader**) happens to be the **great grandson of Devavata** (the leader of **Bharata tribe during Mandala-3**). Hence here the word **नप्तृ** /naptR means the **great grandson.**

Although **Vasistha**, the **Lead Composer of Mandala-7** in the verse **Rv-7.18,22** has disclosed the relation between **Devavata** and **Sudasa**, yet he has called king **Sudasa** as **Bharata**, means the warrior king who belonged to **Bharata clan**.

Since the verse Rv-**7.18,22** defines **Devavata** as the great grandfather of king **Sudasa** of **Mandala-7**, then a fresh question arises; "why did Poet **Vasistha** connect **Sudasa with Devavata** the Bharata Tribe Leader of **Mandala-3** and not with **Srnjaya** of the **Mandala-4**?"

Answer to the above question is hidden in the hymn **Rv-3.33**. When the **Bharatas** under the leadership of **Devavata** tried to invade the northward region by crossing the rivers **Sutudri** and **Vipas** and probably due to heavy flooding of these rivers, they could not get success in their mission. Now king **Sudasa** has fulfilled the dream of his **great grandfather** by capturing the ***vara ā pṛthivyā*** /**Ilaspade** region located between river **Parushni** and **Yamuna** in the two separate battles, and hence Poet **Vasistha** on the occasion of **Dana-stuti Yajna** performed in the **Ilaspade** area (**Puru's Land**) has proudly recalled king **Devavata**.

Please note that in the hymn **Rv-3.33** only generic reference of the term **Bharatas** (plural) is found in two verses; **Rv-3.33, 11** and **12** who are described to have gone near the confluence of river **Sutudri** and **Vipas** to obtain more cows but got stuck up there due to flood

water in the rivers. However, in the whole hymn, there is **no mention of any Bharata** by name. Hence it is wrong to relate the hymn **Rv-3.33** with the description given in the war hymn **Rv-7.18** wherein Bharata king **Sudasa** who is said to have helped by **Indra** in crossing river **Parushni**. Please bear in mind hymn **Rv-7.18** talks about the two separate battles fought by Bharata king **Sudasa** with the help of **Tritsu** on the banks of river **Parushni** and **Yamuna**, but there is no mention of either river **Sutudri** or **Vipas** or even **Saraswati** in the complete hymn. Hence it is incorrect to state that the term **Bharatas** noticed in the two verses of hymn **Rv-3.33** is applicable to **Mandala-7** Bharata king **Sudasa**.

It must be noted here that the **cross-references** of the terms **Devavata** and **Sudasa** (Bharata Kings of different era who are related) are observed in **Mandala-3** and **7** only.

It is said that hymn **Rv-3.23** is composed by **Devavata** and **Devasravas**, the two **Bharatas**, in which along with their names (two Bharata kings), we also find mention of the special terms like ***Agni of Devavata***, ***vara ā pṛthivyā, iḷāyāspade*** and the names of eastern rivers like **Saraswati**, **Apaya**, **Drisdavati** (see verse **Rv-3.23,4** given below).

Rv-3.23,4: *ni tvā dadhe* ***vara ā pṛthivyā iḷāyāspade*** *sudinatve ahnām* |
dṛṣadvatyāṃ *mānuṣa* ***āpayāyāṃ sarasvatyāṃ*** *revadaghnedidīhi* ||

नि त्वां दधे वर आ पृथिव्या इळायास्पदे सुदिनत्वे अह्नाम् । दृषद्वत्यां मानुष आपयायां सरस्वत्यां रेवदग्ने दिदीहि ॥

He set thee in the **earth's most lovely station**, **in Ila's place**, in days of fair bright weather.
On man, on **Apaya**, Agni! on the rivers **Drsadvati**, **Sarasvati**, shine richly.

However, content of the verse **Rv-3.53,11** indicates that king **Sudasa** was planning to attack ***vara ā pṛthivyā*** /**Ilaspade** region to celebrate **Yajna** there (in the best place on Earth) despite the fact that in the east, west and north directions, the enemies were ready to block his upward movement. Hence the description given in the verse **Rv-3.53,11** signals the situation **prior to the War of Ten Kings** (for details on the enemies and **Rv-7.18,** see **Appendix "A"**).

In sum, presence of the three verses **Rv-3.53,9**, **11** and **12** pertaining to king **Sudasa** in the **Mandala-3** points out the situation before the ***Dasha-Rajana*** **War**. As **Sudasa** was the tribe leader of Bharatas during the period of **Mandala-7**; and **Devavata** was the leader of Bharata tribe at the time of composition of **Mandala-3**; and hence the presence of three verses associated with king **Sudasa** in the hymn **Rv-3.53** hints at, these verses would have been composed during the period of **Mandal-7** by the **descendants of Visvamitra** sometime before the start of **War of Ten kings,** but added subsequently in the **Family Mandala of Visvamitra** that was composed earlier.

2. <u>Trasadasyu, the son of Purukutsa described in Mandala-4, 7, 5, 8 and 10</u>:

Trasadasyu is the warrior king who is mentioned in some Poems by different Rigvedic Poets belonging to both classes of the Mandalas. **Table-2** provides the information on his ancestors and descendants located **in the hymns of Early and Late Mandalas of Rigved**.

Table-2: Family history of king Trasadasyu

Name of the king	Relationship	Related verse numbers
Durgaha	Father of Purukutsa	Rv-4.42,8
Purukutsa	Father of Trasadasyu	Rv-4.42,9; Rv-7.19,3; Rv-5.33,8; Rv-8.19,36; Rv-8.36.8
Trasadasyu	Son of Purukutsa	
Trivrishna	Son of Trasadasyu (?)	See **Note-1**.
Tryaruna	Son of Trivrishna	Rv-5.27,1
Trikshi (Vrishana)	Son of Trasadasyu	Rv-8.22,7
Kurusravana	Descendant of Trasadasyu	Rv-10.33,4

Notes:

1. In the verse **Rv-5.27,** a new character named as **Trivrishna** is present who is depicted as the father of **Tryaruna** and hence related to **Trasadasyu**. But the use of phrase ***tṛkṣiṃ vṛṣaṇā trasadasyavaṃ*** / **तृक्षिं** वृषणा त्रासदस्यवं in the verse **Rv-8.22,7** creates confusion as many translators have described **Trikshi** as the son of T**rasadasyu** without taking into account the word **Vrishana** placed between the words **Trikshi** and **Trasadasyu.** If we join the words ***tṛkṣiṃ vṛṣaṇā*** together to form a compound word ***tṛkṣivṛṣaṇā***, then the term **Trivrishna** noticed in the verse **Rv-5.27,1** and the new term ***Trikshivrishana*** of the verse **Rv-8.22,7** can be treated as the same person or the names of two different individuals who were the **sons of Trasadasyu**.
2. The term **Durgaha** is also found in the verse **Rv-8.65,12** wherein the Poet has used the word to in the context of "the **Descendants of Durgaha**".

Please note that based on the information traced in the **Five Early Mandalas**, we can prepare the **Family Tree of Bharata clan**. Similarly, on the basis of references of **king Trasadasyu,** his **line of descent** can be drawn up. Now it is important to know about **his tribe**.

References that make king "Trasadasyu as the leader of Puru Tribe"

Two verses belonging to **Two Different Early Mandalas**; **Rv-4.38,1** and **Rv-7.19,3** do establish the link between the warrior king **Trasadasyu** and the **Puru** tribe.

Rv-4.38,1*: uto hi vāṃ dātrā santi pūrvā yā **pūrubhyas trasadasyur** nitośe |*
kṣetrāsāṃ dadathur urvarāsāṃ ghanaṃ dasyubhyo abhibhūtim ugram ||

उ॒तो हि वां॑ दा॒त्रा सन्ति॒ पूर्वा॒ या पू॒रुभ्यं॑स्त्र॒सद॑स्युर्नि॒तो॒शे । क्षे॒त्रा॒सां द॑दथुरु॒र्वरा॒सां घ॒नं दस्यु॑भ्यो अ॒भिभू॑तिमु॒ग्रम् ॥

From you two came the gifts in days afore-time which **Trasadasyu granted to the Purus**.
Ye gave the winner of our fields and plough-lands, and the strong smiter who subdued the **Dasyus**.

Rv-7.19,3: *tvaṃ dhṛṣṇo dhṛṣatā vītahavyaṃ prāvo viśvābhirūtibhiḥ **sudāsam** |*
*pra **paurukutsiṃ trasadasyumāvaḥ kṣetrasātā vṛtrahatyeṣu pūrum** ||*

त्वं धृ॑ष्णो धृष॒ता वी॒तह॑व्यं॒ प्रावो॒ विश्वा॑भिरू॒तिभिः॑ सु॒दास॑म् । प्र पौरु॑कुत्सिं त्र॒सद॑स्युमावः॒ क्षेत्र॑साता वृत्र॒हत्ये॑षु पू॒रुम् ॥

O Bold One, thou with all thine aids hast boldly helpen **Sudas** whose **offerings were accepted**.
Puru in winning land and slaying foemen, and **Trasadasyu son of Purukutsa**.

Additionally, the **Mandala-6** verse **Rv-6.20,10** also reveals his father **Purukutsa's** association with the **Puru tribe**.

Rv-6.20,10: *sanema te.avasā navya indra pra **pūrava** stavanta enā yajñaiḥ |*
*sapta yat puraḥ śarma śāradīrdard dhan dāsīḥ **purukutsāya** śikṣan* ||

स॒नेम॒ तेऽव॑सा॒ नव्य॑ इन्द्र॒ प्र पू॒रवः॑ स्तवन्त एना य॒ज्ञैः । स॒प्त यत्पुरः॒ शर्म॒ शार॑दी॒र्दर्द्ध॑न्दासीः॑ पु॒रु॒कुत्सा॑य॒ शिक्ष॑न् ॥

May we, O Indra, gain by thy new favour: so **Purus laud thee**, with their **sacrifices**.
That thou hast wrecked seven autumn forts, their shelter, slain **Dasa tribes** and aided **Purukutsa**.

Please note that in the above three verses taken from the **Three Different Early but Family Mandalas** describe that along with the names of **Father** and **Son**, the term **Puru** is also present. Then a basic question here is, "why did the Poets belonging to three different Families include the term **Puru** only in these **three verses**, but excluded other members of the **Five Tribes of Rigved** such as **Anu, Druhyu**, **Turvasa** and **Yadu**?" To arrive at the proper answer, we need to study verses where **other names of the Five Tribes** are seen.

Now take a close look at the verse **Rv-6.20,12**. The Composer **Bharadwaja** has highlighted an imaginary story of **Indra helps Turvasa and Yadu while crossing the sea**.

Rv-6.20,12: त्वं धुनिरिन्द्र धुनिमतीर्ऋणोरपः सीरा न स्रवन्तीः । प्र यत्समुद्रमति शूर पर्षि पारया तुर्वशं यदुं स्वस्ति ॥

Thou, roaring Indra, drovest on the waters that made a roaring sound like rushing rivers,
What time, O Hero, o'er the **sea thou broughtest**, in safety broughtest **Turvasa and Yadu**.

A different feature is noticed in the **Mandala-7** verse **Rv-7.19,8** which describes **Indra crushes Turvasa** and **Yadu** for the sake of **Atithitgva**. In the hymn **Rv-7.19**; we find mention of **Puru**, **Turvasa** and **Yadu** tribes, but no reference of **Anu** and **Druhyu** tribes.

Content of the verse **Rv-7.19,3** implies that Bharata king **Sudasa** performed **Yajna** in the **land of Purus** (***Ilaspade***) that was earlier ruled by **Trasadasyu the son of Purukutsa**.

After analysing above information, it becomes clear that **Trasadasyu** was the **Puru** king, contemporary of Bharata king **Sudasa** and fought against the latter in the **War of Ten Kings**. Please remember that in the verse **Rv-7.18,13** belonging to the **War hymn**; the **Purus** are described to be speaking in an angry tone (***pūruṃ*** *vidathe* ***mṛdhravācam***) with the Bharatas.

With this background, now we shall take up the two references of king **Trasadasyu** found in the **Mandala-4** verses **Rv-4.42,8** and **9** that cryptically depict situation prevailed at the time of birth of **Trasadasyu**. As an exceptional case, in these two verses, the Poet has designated king **Trasadasyu** as the ***Arda-Deva***/demi-god making it only example in **Rigved**.

Rv-4.42,8: *asmākam* ***atra pitaras*** *ta āsan sapta ṛṣayo* ***daurgahe*** *badhyamāne* |
ta āyajanta trasadasyum asyā indraṃ na ***vṛtraturam ardhadevam*** ||

अस्माकमत्र पितरस्त आसन्सप्त ऋषयो दौर्गहे बध्यमाने । त आयजन्त त्रसदस्युमस्या इन्द्रं न वृत्रतुरमर्धदेवम् ॥

Our fathers then were these, the **Seven Rsis**, what time the **son of Durgaha** was **captive**.
For her they gained by **sacrifice Trasadasyu**, a **demi-god**, **like Indra conquering foemen**.

Rv-4.42,9: ***purukutsānī*** *hi vām adāśad dhavyebhir indrāvaruṇā namobhiḥ* |
athā rājānaṃ ***trasadasyum*** *asyā* ***vṛtrahaṇaṃ*** *dadathur* ***ardhadevam*** ||

The **spouse of Purukutsa** gave oblations to you, O **Indra-Varuna**, with homage.
Then unto her ye gave King **Trasadasyu**, the **demi-god**, **the slayer of the foeman**.

A fundamental question here is, why do we find the story of **birth of Trasadasyu** in the **Mandala-4** when he was the leader of **Puru Tribe** during the period of **Mandala-7** and **5**?

Minute observations of the above two verses reveal the facts that a long back, when **Durgaha's son** means **Purukutsa** was in the captivity of the king **Divodasa** (this is based on the description given in the verse **Rv-6.20,10** wherein God **Indra** is described to have helped **Purukutsa** to kill **Dasas** at the time of **Yajna**), then his mother (wife of **Purukutsa**) performed **Yajna** to pray to **Indra-Varuna** and then **Trasadasyu** was born. The twist in the story is the Poet has called **Trasadasyu** as the ***Ardha-Deva*** or **demi-god** and this was due to his slaying the enemies (the Poet has used the term ***Vritrahanam*** instead of word ***Shatru***).

In the verse **Rv-4.38,1**; the Composer has mentioned '**Trasadasyu** subdued **Dasyus'**, means at the time of **Yajna**, he acted very similar to God **Indra** (the Priests had a strong belief in god **Indra**). Probably due to his involvement in **Yajna** or **Vedic beliefs and practices**, the Poet from ***Gotama*** clan has called him ***Ardha-Deva*** or **demi-god** (see verses **Rv-4.42,8** and **9)**.

In other words, through these two verses, the Poet has brought out two things, **1**. Birth of **Trasadasyu** is due **Yajna** or sacrifice conducted by his mother much before the start of **Mandala-7** period; and **2**. When he was the king of **Puru's country**, he earned the respect of the Priests by killing the foes or **troublemakers of Yajna** (most likely the **Dasas** and **Dasyus**).

It is to be noted here that in Mandala-**2, 3** and **6** (the **Three Early Mandalas**); there is no reference of **Trasadasyu**. However, **Mandala-6** Poet in the verse **Rv-6.20.10** has spoken about his father **Purukutsa**. Hymn **Rv-7.19** depicts that when **Sudasa** performed **Yajna** in **Puru's land**, in presence of **Trasadasyu**.

The **descendant of Vamadeva Gotama** (**Mandala-4 family Poet**) who was present at the time of **Yajna** during the period of **Vasistha** (**Mandala-7** Composer) would have witnessed active participation of **Trasadasyu** and worded the same in form of poems. However, either **he** or the **compiler (s) of Rigved** would have added these verse **lately to Mandala-4**. Please note that similar to hymn **Rv-4.42**; the **War hymn Rv-7.83** is also dedicated to **Indra-Varuna** wherein the **mortal characters** like **Sudasa**, **Tritsu** and the **Ten Kings** do figure.

It means to say that after the loss to Bharata king **Sudasa** in the **War of Ten Kings**, **Puru** king **Trasadasyu** became the **ardent believer of Vedic Ideology** during the period of **Mandala-7** and that made him the favourite king of the members of Priestly Community.

Following verse taken from **Mandala-10** indicates the same.

Rv-10.150,5: **Atri** and **Bharadvaja** and **Gavisthira**, **Kanva** and **Trasadasyu**, in our fight he helped.

On Agni calls **Vasistha**, even the household priest, the household priest to win his grace.

अ॒ग्निरत्रिं॑ भ॒रद्वा॑जं॒ गवि॑ष्ठिरं॒ प्रावं॒न्नः क॑ण्वं॑ त्र॒सद॑स्युमाहु॒वे । अ॒ग्निं वसि॑ष्ठो हवते पु॒रोहि॑तो मृ॒ळी॒कायं॑ पु॒रोहि॑तः ॥

Please note that with the exception of **Trasadasyu**, the remaining **five terms** are the names of **Vedic Priests**. In addition to above verse, the Vedic character **Gavisthira** is found in the verse **Rv-5.1,12**, hence it can be said that the verse **Rv-10.150,5** has the setting of either **Mandala-7** or **Mandala-5** (the latter was preceded by **Mandala-7)**. Use of the phrase **Agni calls Vasistha** (अ॒ग्निं वसि॑ष्ठो) implies that at that time, **Vasistha** was the household or **Chief Priest** of **Trasadasyu**. Also note the **order of names** of **all six Vedic characters**. The first name is **Atri** and the last one is **Vasistha**, as if the Poet has arranged all six names as per the order of **English alphabets**. **Table-3** highlights similarities between **Mandala-7** and **5**.

Table-3: Some Common Features noticed in Mandala-7 and **5.**

Character	Mandala-7 (Early Mandala)	Mandala-5 (Late Mandala)
Saraswati	Hymns **Rv-7.95; Rv-7.96** depict **Saraswati** is a seasonal river**.** **5 more references**.	Verse **Rv-5.43,11** describes river **Saraswati** has gone dry. **3 more references**.
Parushni	**Rv-7.18,8** and **9**	**Rv-5.52,9**
Yamuna	**Rv-7.18,19**	**Rv-5.52,17**
Apri Sukta	**Rv-7.2**	**Rv-5.5**
Bharata/ Bharatas	**2 references; Rv-7.8,4** and **Rv-7.33,6**	**2 references; Rv-5.11,1** and **Rv-5.54,14**
Trasadasyu	**Rv-7.19,3**	**Rv-5.27,3** and **Rv-5.33,8**

Note: In **Mandala-7**, the term **Atri** is found in the two verses; **Rv-7.68,5** and **Rv-7.71,5**. But in **Mandala-5**, there is no mention of word **Vasistha**.

Interested **Vedicist** should look into the following **Mandala-5** verse for the presence of the terms ***Sudase*** (Bharata king?) and ***Apaya*** (river?) in it as the translators treated them differently.

Rv-5.53,2: *aitān ratheṣu tasthuṣaḥ kaḥ śuśrāva kathā yayuḥ |*

*kasmai sasruḥ **sudāse** anv **āpaya** iḷābhir vṛṣṭayaḥ saha ||*

ऐता॒न्रथे॑षु त॒स्थुषः॒ कः शु॑श्राव क॒था य॑युः । कस्मै॑ ससृ॒ः सु॒दासे॒ अन्वा॒पय॒ इळा॑भिर्वृ॒ष्टयः॑ स॒ह ॥

VIII. Final Comments:

Considering **Rigved** as the **primary source of information** on the different families of Poets found in the document, after analysing the compiled information about the Priests, Kings Poets and the descriptions available in the Rigvedic hymns, following observations are made.

- **Yajna** is a group activity wherein several Priests from different families played distinct roles assigned to them by the **Principal** or **Royal Priest**.
- Big events like **Dana-stuti Yajnas** demanded participation from the Priests from many families and the members of Royal family who gave gifts to Priests.
- **Vasistha** after becoming the **Royal Priest** of Bharata king **Sudasa**, opened a new chapter of Poems means **Mandala-7** for the members of his family. However, it **does not mean** that he specifically instructed the **descendants of Earlier Family Poets** present during his time such as **Bharadwaja, Visvamitra, Grtsamada** and **Vamadeva** "**not to compose any poem"**.
- As an ***undeclared policy***, probably the **Lead Composer** of each of these **Five Early Mandalas** would have decided to have total family control over the part of ancient text and hence incorporated the songs composed by his family members and close associates only. Therefore, in these **Five Early Mandalas**, we do not find the names of **descendants of Family Composers lived earlier**.
- Appearance of the names **Early Mandala Composers** in the hymns of **Late Mandalas** hint at the participation of **their descendants** in **Yajna rituals** during that time. Hence lately composed verses/hymns may be credited to them.
- However, the **Poems of Praise** composed by the **descendants of the Lead Composers who lived during the period of Five Late Mandalas** have been accommodated in the **respective Family Mandalas**. That is why, we see some **Lately Composed Hymns/Verses** in the **Five Early Family Mandalas**.
- Presence of the **Lately Composed Verses** pertaining to **Mandala-7** warriors **Sudasa** and **Trasadasyu** in **Mandala-3** and **4** respectively signal the same.
- The **Composers of the Late Mandalas** exhibited flexible approach towards the **descendants of the Early Mandala Poets** and hence their names (represents clan culture) were accommodated in the **hymns of Late Mandalas**.

IX. References:

1. "Rig Veda" (Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF (#).

Appendix "A"

The story of the transformation of the sworn enemies of the Bharatas and Vedic Priests

Vasistha, the **Lead Composer** of **Mandala-7** in the composed **Three War hymns** i.e. **Rv-7.18**, **Rv-7.33** and **Rv-7.83** has talked about the many adversaries of Bharata king **Sudasa** and also told the real causes behind the old enmity.

- Poet **Vasistha** in the verse **Rv-7.18,16** has brought out the fact that the **Ten Kings** that included the **Five Tribes** did not believe in God **Indra** (***anindraṃ* / अनि॒न्द्रं**). **Griffith [1]** has described them as **Indra-denier**.
- Composer from **Vasistha clan** in the verse **Rv-7.83,7** has described that the **Ten Kings** had no interest in performing **Yajna** (***daśa rājānaḥ samitā ayajyavaḥ***).

In other words, the **Ten Kings** that included the **Five Tribes of Nahusha** who opposed the North-ward movement of Bharata king **Sudasa** and hence went for a war with the latter, had **no liking** for God **Indra** and **Yajna** the two important aspects of the ancient **Vedic Philosoph**y and hence they were at loggerheads with the **Priests/Bharatas**.

However, after the victory of Bharata king **Sudasa** in the **War of Ten Kings**, during the time of **Mandala-7** itself, the situation changed dramatically.

The Composer of the verse **Rv-1.108,8** in a single verse has disclosed the names all **Five Tribes of Rigved** as **Anu**, **Druhyu**, **Puru**, **Turvasa** and **Yadu**.

Rv-1.108,8*: yad**indrāgnī yaduṣu turvaśeṣu yad druhyuṣvanuṣu pūruṣu** sthaḥ* |
ataḥ pari vṛṣaṇāvā hi yātamathā somasya pibataṃ sutasya ||

यदि॑न्द्राग्नी॒ यदु॑षु तु॒र्वशे॑षु॒ यद्द्रु॒ह्युष्वनु॑षु पू॒रुषु॒ स्थः । अत॒: परि॑ वृषणा॒वा हि या॒तमथा॒ सोम॑स्य पिबतं सु॒तस्य॑ ॥

If with, the **Yadus**, **Turvasas**, ye sojourn, with **Druhyus**, **Anus**, **Purus**, **Indra-Agni**!
Even from thence, ye mighty Lords, come hither, and drink libations of the flowing Soma.

Please note that the hymn **Rv-1.108** is dedicated to **Indra and Agni** and the content of the verse **Rv-1.108,8 (**wherein the names of the **all Five Tribes** are found in the same verse), also includes terms **Indra** and **Agni** in it. It means to say that, now, the **Five Tribes of Nahusha** (**Anu**, **Druhyu**, **Puru**, **Turvasa** and **Yadu**) worship or love the Vedic Gods **Indra** and **Agni** (of **Yajna**) with dedication.

Additionally, the **Mandala-10** verse **Rv-10.80,6** addressed to **Agni** tells us that the two types of people of the Vedic Society show keen interest in performing **Yajna** ritual.

Rv-10.80,6: *agniṃ viśa īḷate **mānuṣīryā** agniṃ **manuṣo nahuṣo** vijātāḥ |*
***agnirgāndharvīṃ** pathyāṃ **ṛta**sy**āgner**ghavyūtir**ghṛta** ā niṣattā ||*

अग्निं विश ईळते मानुषीर्या अग्निं मनुषो नहुषो विजाताः | अग्निर्गान्धर्वीं पथ्यां रतस्याग्नेर्गव्यूतिर्घृत आ निषत्ता ||

Races of human birth pay Agni worship, men who have **sprung from Nahusa's** line adore him.
Stabilised in **holy oil** is Agni's **pasture**, on the **Gandharva path** of **Law and Order**.

Through the verse **Rv-10.80,6** Poet tells us that the **people who are originated from Manu**, and the **men who belonged to lineage of Nahusha/Nahusa** worship **Agni** (of **Yajna**) with full devotion. As per **Rta**/the **eternal order**, now **Agni** got stabilised in the **Gandharva's** region too in the **pasture/green land** where **grita/ghee** is available in the large quantity.

Here the **People from the Nahusha's clan** actually means the **Five Tribes of Rigved** who are nothing but the **Kshatriyas** or **Warrior class.** The verse **Rv-6.46,7** provides a link between the pre-Rigvedic king **Nahusha** with the **Five Tribes of Rigved**. As after **Mandala-5**, no one from **Bharata lineage** is seen **in action**, hence in the **Last Four Mandalas of Rigved,** some of the **Tribes of Nahusha** became the torch-bearers the **Vedic Ideology**, who actively supported and participated in the **Yajna** rituals performed by the Rigvedic Priests. In other words, based on the occupation, the **Last Mandala Poet** of the said verse has divided the **Rigvedic Aryas** into two categories as given below.

1. Manu's Clan——------Priests/Brahmins/Thinkers/Philosophers.

2. Nahusha's Clan---- Ruling Class/Warriors/Kshatriyas/Fighters.

Following verse from the **Last Mandala** retells the same thing.

Rv-10.49,8: *ahaṃ saptahā **nahuṣo nahuṣṭaraḥ** prāśrāva yaṃ śavasā**turvaśaṃ yadum** |*
ahaṃ nyanyaṃ sahasā sahas karaṃ navavrādhato navatiṃ ca vakṣayam ||

अ॒हं स॑प्त॒हा नहु॑षो॒ नहु॑ष्टरः प्राश्रा॑वय॒ शव॑सा तु॒र्वशं॒ यदु॑म् । अ॒हं न्यन्यं सह॑सा॒ सह॑स्करं॒ नव॒ व्राध॑तो नव॒तिं च॑ वक्षयम् ॥

Stronger am I than **Nahus**, I who slew the seven: I glorified with might **Yadu and Turvasa**.
I brought another low, with strength I bent his strength: I let the mighty nine-and-ninety wax in power.

The verse **Rv-10.49,8** belongs to the hymn dedicated to **Indra** in which other than God **Indra,** the names of human characters like king **Nahusha** (appears twice in the said verse), **Yadu** and **Turvasa (**the two out of the **Five Tribes** as indicated in the verse **Rv-1.108,8)** are found. It is very interesting to note that the Composer has compared current brave acts of God **Indra** with the earlier work of king **Nahusha.** Presence of the terms **Yadu** and **Turvasa** along with ancient king **Nahusha** signals that the Poet has proper knowledge of the old history of Vedic people including the events that took place during the **pre-Rigvedic era**. Content of the above verse implicitly conveys us that ancient warrior king **Nahusha** was the man behind the rejection of a new **Supreme God Indra** as the replacement of **Seven Adityas** when the latter failed to neutralise the demon **Vritra** (personification of drought), causing the **early split in the Vedic Community** during the pre-Rigvedic period.

However, the existence of the names of **Turvasa** and **Yadu** in the above verse definitely suggests that as if due to blessings of God **Indra,** both leaders earned the name and fame in the world. Content of the above verse manifests that now the Rigvedic Priests are in good terms with **Turvasa** and **Yadu**. The change-over of the members of the **Five Tribes of Nahusha** from the sworn enemies to the **followers of Vedic Ideology** has occurred only due to their acceptance of **Indra** and **Yajna**, but after their loss in the **War of Ten kings** (**Mandala-7**).

Note: Based on the content of the verse **Rv-7.18,6**; some Vedic scholars claim that **Mandala-3** Poet **Visvamitra** was originally from the **Bhrigu** clan. In the verse **Rv-7.18,6;** the Poet **Vasistha** has described the **Bhrigus** as the friends of the **Druhyu tribe** one of the key opponents of the **tribe of Bharata**. These scholars state that due to personal rivalry between **Visvamitra** and **Vasistha**, the former switched over to the side of **ten kings that included the Five Tribes**. As a matter of fact, **Visvamitra** and his descendants in the verses of **Mandala-3** have often identified themselves as the children of ancient Rishi **Kushika** and not **Bhrigu**.

*"As the information pertaining to the **Real Characters** (especially Human beings, Rivers and Ashva etc.) is scattered in the hymns of different Mandalas of **Rigved**, a common man shows no interest in compiling the same and analyse it in the proper perspectives. That is why, the **agenda-driven scholars** take undue advantage of the situation and promote their views on the different topics without proper evidence. Over the years, they have been regularly twisting the facts in favour of their narratives."*